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Department of Education

Music

in

Rural Schools

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Music in Rural Schools

THE NEED FOR MUSIC EDUCATION

The need for Music instruction by children attending rural schools is perhaps even greater than for children attending city schools. The school spirit and the school atmosphere are beneficially stimulated by the proper provision for Music. The average child in a rural community is not confronted with the same diversified amusements that are available to the urban child. While he may have less leisure time than the average city child, he usually has a greater sense of responsibility and a greater appreciation of the value of time. Lacking some of the diversions of urban life, the rural child is apt to feel keenly the need for self-expression and for forms of social activity that will bring him into neighbourly contact with others of similar age in the community.

HANDICAPS

(a) A large number of rural school teachers, while well trained in other subjects, are inexperienced in musical performance and music teaching.

(b) In some localities, supervision of music teaching is difficult or impossible.

(c) The rural schoolroom, comprising pupils of several grades, presents peculiar problems for the reason that in music, all grades must be combined in two or, at most, three groups.

(d) Many rural schools have classes too small for satisfactory part-singing, although they may have pupils with changed voices.

MUSIC FOR EVERY CHILD. EVERY CHILD FOR MUSIC

In spite of these handicaps, it is possible to provide some music training for every child. Three general activities are recommended: (1) Songs, (2) Sight Singing, (3) Appreciation through Listening.

SONGS

The song programme should include many songs of general interest to the whole school, in unison and in parts, with the lower parts taken by the older pupils. In addition to these general songs, the junior children should learn short, simple songs suited to their grade. An abundance of good song material should be available, as each pupil will spend several years in the same group. Nothing kills interest more quickly than repeating from year to year songs that are known or half-known by part of the class. Suggestions for training the voice and teaching rote songs will be found in the Departmental pamphlet "Training the Voices," and in High Road Series Teacher's Manual, pages 6-13, 46-55, 65-69, 91-92, 111-113. Many fine song books for general use and for special occasions are now available to the schools. Among these the following are recommended:

Hollis Dann First Year Music	.95	Gage....(Grades I and II)
High Road of Song for Elementary Grades....	.40	Gage....(Grades II to IV)
High Road of Song, Book 1	.40	Gage..Grades (IV to VIII)
High Road of Song, Book 2, (part songs)....	.40	Gage..(Grades V to VIII)
Youthful Voices (changing voices)	.35	Thompson (Grades VII, VIII)
Hymns for Schools	.15	Thompson ....(all Grades)
Songs of the Commonwealth (patriotic)	.35	Thompson ....(all Grades)

SCHOOL CHOIRS

As a means of stimulating individual effort in learning the songs, it is suggested that school choirs be formed. As soon as a child learns to sing one of the songs exactly right, he becomes a member of the school choir for that song. The children should, of course, be encouraged to become members of the choir for all songs presented. To select members for the school choir, the

teacher should devote a period now and then to individual singing of the songs presented. On the basis of these individual try-outs, membership in the room choir should be awarded. The children should be given opportunity to participate in the selection of choir members. The opinion of the group should supplement that of the teacher. The school choir should be encouraged to sing for the parents and at community gatherings.

RHYTHMIC ACTIVITIES

A feeling for rhythm, evidenced by bodily reaction to rhythmic stimuli, is basic and fundamental. Aided by heredity and favourable environment, musically-gifted children develop this rhythmic feeling in very early childhood —sometimes in the cradle. Many children less gifted and less privileged enter school with the rhythmic sense dormant and undeveloped. To awaken and strengthen this indispensable element is vital to the approach to music. Artistic singing of songs will develop both the tonal and rhythmic senses, but the following additional activities are also recommended:

Action Songs and Singing Games. Suitable examples may be found in Hollis Dann First Year Music, .95 (Gage); and The Rhythm Hour, .75 (Ryerson).

Rhythm Bands. A set of "instruments" may be purchased through the music trade or made by the teacher and pupils. These should include three types—drums, bells, and jingles. Pot lids, cigar boxes, horseshoes, spikes, and babies' rattles are among the many improvised articles that produce a musical sound. Recommended text: Waterloo Rhythm Band Method, $1.00 (Waterloo Music Co.)

Folk Dancing. Assistance in applying folk dancing to the music programme will be found in "Rhythmic Games and Dances", Hughes. $1.65 (Gage); Rhythmic Games and Dances. Kirk. $1.25 (Longmans); "Whirling Maiden". Tobitt. .20 (Clarke, Irwin); "On Your Toes". Tobitt. .25; "Scandinavian Dances". Bryans and Madsen, Book One and Book Two. $2.00 each (Clarke, Irwin).

SIGHT SINGING

While Rote Singing is an excellent means of introducing music into the school, and under certain conditions is the only practicable method to be followed, its chief weakness lies in the fact that it makes no provision for developing independent power in the language of music. If a pupil's experience with English were restricted to selections that could be repeated to him until he could remember and carry them away, his appreciation, as well as his entire development in connection with the subject, would be dwarfed by the meagreness of such experience. Where there is actual sight-reading ability, a world of music to be independently arrived at is thrown open to the learner.

The supervised music plan should not be attempted except under the guidance of a music supervisor or specially trained teacher. Fortunately, except in isolated areas where road conditions make the school inaccessible for a large portion of the year, supervisors are now available. The supervisor should plan the weekly assignments, review prepared work, present new problems, train the teacher tactfully and sympathetically to carry on the daily lessons, give assistance, where possible, in the preparation of school concerts and community activities, and to correlate music at times with such other subjects as English, Art, Physical Training, and Social Studies. The duties of the teacher should include a close observation of the supervisor's model lessons, a conscientious effort to direct the daily drill lessons, and a willingness to assume responsibility for progress in music, as in other subjects.

The presence of several grades in the same classroom may, with careful planning, help instead of hinder the accomplishment of the desired ends, and at the same time provide a more complete and therefore more enjoyable

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ensemble. The presence in the room of older pupils who have acquired certain skill tends to increase confidence in the younger children and to instil in them a desire to equal the accomplishments of their elders. For Sight Singing, the class should be divided into three groups: Junior, Intermediate, and Senior. The following graded Course is based upon a two-year cycle:

First Year Course in Sight Singing

Junior—(Grades I and II)

Follow the outline for Grade I on pages 15 and 16 of the High Road Music Series Teacher's Manual. Songs from various sources may be substituted at the discretion of the teacher.

Intermediate—(Grades III, IV and V)

Equipment—

The High Road Music Series Teacher's Manual.....A Staff Liner
The High Road to Sight Singing, Book I.....Staff Paper

SEPTEMBER

Sequential Study, page 20, Series 1. Sight Singing, pages 1 and 2, Book 1. Oral Dictation, page 42, Series 1 and 2. Writing, Treble Clef, Sharp, Flat—page 33.

OCTOBER

Sequential Study, page 20, Series 2. Sight Singing, pages 3, 4, 5, 6. Dictation, page 42, Series 3. Writing, Whole Notes, Bar Lines—page 33.

NOVEMBER

Sequential Study, page 20, Series 3. Sight Singing, pages 7, 8, 9, 10. Dictation, page 42, Series 4-5. Finding Do—page 33.

DECEMBER

Sight Singing, page 11. Dictation, page 42, Series 6. Writing, page 34 (1-4).

JANUARY

Sight Singing, pages 12, 13, 14, 15. Dictation, page 42, Series 7-8-9-10. Writing—page 34 (5 to 8).

FEBRUARY

Sight Singing, pages 16, 17, 18, 19. Dictation, page 42, Series 11-12-13-14. Writing—Same as Dictation.

MARCH

Sight Singing, pages 20, 21, 22. Dictation, page 42, Series 15-16; page 62, Series 1. Writing—same as Dictation.

APRIL

Sight Singing, pages 23, 24, 25. Dictation, page 62, Series 2-3-4. Three Ways (Oral, Blackboard, Written).

MAY

Sight Singing, pages 26, 27, 28, 29. Dictation (three ways), page 62, Series 5-6-7.

JUNE

Sight Singing, page 30. REVIEW. Dictation (three ways), page 62, Series 8-9.

Senior—(Grades VI, VII and VIII)

Equipment—

The High Road Music Series Teacher's Manual.....A Staff Liner
The High Road to Sight Singing, Book II.....Staff Paper

SEPTEMBER

Introduction of eighth note and rest, page 75. Sight Singing, pages 1 and 2, Book II. Dictation (three ways — Oral, Blackboard, Written), page 87, Series 1, Teacher's Manual.

OCTOBER

Introduction of the beat note, page 78. Sight Singing, pages 3, 4, 5, 6. Dictation, page 87, Series 2-3 (three ways). Introduce Note "Fi", page 75.

NOVEMBER

Sight Singing, pages 7, 8, 9, 10. Dictation, page 87, Series 4-5 (three ways). Introduce 2 tones to a beat, page 78. Rhythm Drills, page 81.

DECEMBER

Sight Singing, page 11. Dictation, page 87, Series 6 (three ways). Rhythm Drills from Sight Singing.

JANUARY

Sight Singing, pages 12, 13, 14, 15. Dictation (three ways), page 87, Series 7-8. Rhythm Drills from Sight Singing. Solmization of familiar tunes, page 83.

FEBRUARY

Sight Singing, pages 16, 17, 18, 19. Dictation (three ways), page 87, Series 9-10. Rhythm Drills from Sight Singing pages. Sharp Chromatics, page 82.

MARCH

Sight Singing, pages 20, 21, 22. Dictation (three ways), page 87, Series 11-12. Rhythm Drills from Sight Singing. Introduction of Three-part Singing, page 91.

APRIL

Sight Singing, pages 23, 24, 25. Dictation (three ways), page 87, Series 13-14. Rhythm Drills from Sight Singing. Visualization, page 83.

MAY

Sight Singing, pages 26, 27, 28, 29. Dictation (three ways), page 87, Series 15-16. Rhythm Drills from Sight Singing.

JUNE

Sight Singing, page 30, REVIEW. Dictation (three ways), page 87, Series 17. Rhythm Drills from Sight Singing.

Second Year Course in Sight Singing

Junior—(Grades I and II)

Follow the outline for Grade II on pages 29 and 30 of the High Road Music Series Teacher's Manual. Songs from various sources may be substituted at the discretion of the teacher.

Intermediate—(Grades III, IV and V)

Equipment—

The High Road Music Series Teacher's Manual.....A Staff Liner
The High Road to Sight Singing, Book I.....Staff Paper

SEPTEMBER

Sight Singing, pages 31, 32, Book I. Dictation (three ways—Oral, Blackboard, Written), page 62, Series 10.

OCTOBER

Sight Singing, pages 33, 34, 35, 36. Dictation (three ways), page 62, Series 11-12.

NOVEMBER

Sight Singing, pages 37, 38, 39, 40. Dictation (three ways), page 62, Series 13-14.

DECEMBER

Sight Singing, page 41. Dictation (three ways), page 62, Series 15.

JANUARY

Sight Singing, page 42, 43, 44, 45. Dictation (three ways), page 72, Series 15. Two part Oral, Pages 66, 67 (1-11). Letter Names of Staff degrees, page 71.

FEBRUARY

Sight Singing, pages 46, 47, 48, 49. Dictation (three ways), page 72, Series 2-3. Two part Oral, page 67 (12 to 23). Key Signatures to 4 Sharps, page 71.

MARCH

Sight Singing, pages 50, 51, 52. Dictation (three ways), page 72, Series 4-5-6. Two part Blackboard, page 68, Series 1. Key Signatures to 4 Flats, page 71.

APRIL

Sight Singing, pages 53, 54, 55. Dictation (three ways), page 72, Series 7-8. Two part Blackboard, page 69, Series 2.

MAY

Sight Singing, pages 56, 57, 58, 59. Dictation (three ways), page 72, Series 9-10. Two part Blackboard, page 69, Series 3.

JUNE

Sight Singing, page 60, REVIEW. Dictation (three ways), page 72, Series 11. Two part Blackboard, page 69, Series 4.

Senior—(Grades VI, VII and VIII)

Equipment—

The High Road Music Series Teacher's Manual.....A Staff Liner
The High Road to Sight Singing, Book II.....Staff Paper

SEPTEMBER

Sight Singing, pages 31, 32, Book II. Dictation (three ways—Oral, Blackboard, Written), page 103, Series 1-2.

OCTOBER

Sight Singing, pages 33, 34, 35, 36. Dictation (three ways), page 103, Series 3-4.

NOVEMBER

Sight Singing, pages 37, 38, 39, 40. Dictation (three ways), page 103, Series 5-6. Introduction of 6 Part Measure, page 92.

DECEMBER

Sight Singing, page 41. Dictation (three ways), page 103, Series 7.

JANUARY

Sight Singing, pages 42, 43, 44, 45. Dictation (three ways), page 103, Series 8-9. Introduction of Normal Minor Scale, page 93. Introduction of Dotted Beat Note, page 93.

FEBRUARY

Sight Singing, pages 46, 47, 48, 49. Dictation (three ways), page 103, Series 10. Introduction of Harmonic Minor Scale, page 96.

MARCH

Sight Singing, pages 50, 51, 52. Dictation (three ways), page 103, Series 11. Introduction of Melodic Minor Scale, page 98. Introduction of Sixteenth Note and Rest, page 102.

APRIL

Sight Singing, pages 53, 54, 55. Modulation, page 99. Flat Chromatics, page 106.

MAY

Sight Singing, pages 56, 57, 58, 59. Modulation (con't). Bass Clef, page 114. Four Tones to a Beat, page 107. Classification of Voices, page 112.

JUNE

Sight Singing, page 60 (Tone Blending) Time Problems, pages 109-111. Double Dotted Notes, page 111.

In the Junior Course, each pupil will be in the group for two years. Difficulties experienced by those children who enter Grade I when the Second Year Course is being followed will be overcome in Grade II, when the First Year Course is taken. In the Intermediate and Senior Courses each pupil will be in the group for three years, i.e.: a child entering Grade III or Grade VI when the Second Year Course is being followed will be to some extent an observer, but will review that Course two years later. It is suggested that both the Intermediate and Senior groups read from the same page of their respective books at each lesson. In this way each group may study silently together and recite orally alternately. It may be found advisable to allow Grade VI pupils to read with both groups.

It is suggested that Supervisors and Teachers make use of the High Road Music Assignment Book. 25c (Gage).

APPRECIATION THROUGH LISTENING

Children's musical taste is conditioned to a great extent by what they hear from the radio, the movies, and other contacts outside the school. It should be the duty of the music Supervisor and Teacher to assist the pupils in developing some power of discrimination and appreciation. This may be done in several ways:

1. **Actual Performance.** Children should be encouraged to hear music performed by first-class artists whenever possible.

2. **Radio.** Many fine programmes are now available during school hours. Descriptive literature may be obtained from the Department of Education.

3. **Sound Films.** The Department library contains several music sound films which will be lent without charge to schools equipped with sound projectors of approved make. For information write to Audio Visual Education Branch, Department of Education.

4. **Phonographs.** Most of the world's greatest music has been recorded. Much of this music is suitable for children of school age. For guidance in preparing a course, the following are recommended:

   Introductory Course in Music Appreciation. No charge. Department of Education.

   Let's Listen to Music. Clarkson. $1.00. G. V. Thompson Ltd., Toronto.

Music scrap books for the older students, in which are collected pictures and printed articles on current musical events have, in many cases, directed the interest of the children towards better concert and radio programmes. It is suggested that not more than one-fifth of the time allotted to music should be devoted to listening.

SUPPLEMENTARY READING

Among the books in the school library should be a few that contain stories about music and music-makers. They should, of course, be small books, written for children and, if possible, illustrated. Lovely legends about music and interesting facts about great composers and musical artists should be familiar to every child. Some of this information will no doubt be given by the teacher, but it is better far that the children should find it for themselves in books.

SUGGESTED BOOKS

Joyous Stories from Music's Wonderland. Jones. Macmillan. First Series, 30c. Second Series, 45c. Third Series, 55c.

Kinscella Readers—II, 65c; III, 75c; IV, 80c; V, 95c; VI, $1.00. Copp, Clark.

Masters of Music. Hendry. $1.00. Ryerson.

How Man Made Music. Buchanan. $1.65. Moyer.

Little Talks About Big Composers. Cowen. 75c. Clarke, Irwin.

INTER-SCHOOL MUSICAL ACTIVITIES

A powerful factor in stimulating music education, in the nature of inter-school musical organizations and festivals, may grow out of the regular music instruction in the individual schools. Township or County Choruses may become a vital force in developing musical growth in many localities. By all schools in a group adopting the same list of songs, the larger chorus may grow out of the school choir. Membership should be held at a premium if the organization is to serve as a stimulus to the pupils in the scattered school rooms. As each member has demonstrated his ability to sing the songs correctly alone, the chorus may be assembled and perform with only a short rehearsal before the public appearance. The County chorus may be a feature of an annual Festival, either competitive or non-competitive, or may appear in conjunction with demonstrations of other school or community activities. A pamphlet, "School Music Festivals", may be obtained by writing to the Department of Education.

THE CHRISTMAS CONCERT

The Christmas School Concert has become a tradition in rural Ontario. This may be made an occasion to show the progress of the pupils in Music, and care should be taken to choose only suitable music and to perform it with skill and artistry. The following musical playlets are available: A Toy Pageant, The Nativity Story, On Christmas Eve, Unexpected Guests, The Little New Year. 10c each. W. J. Gage & Co. Ltd., Toronto.

Additional musical playlets may be obtained from the Department of Education.

PLANNING THE MUSIC LESSON

The Supervisor's Lesson is usually about forty-five minutes in length. It may be divided in this manner:

1. Singing of prepared songs by entire class.
2. Teaching new song to entire class.
3. Tone matching and songs by Juniors.
4. Sight Singing and special drills by Intermediates and Seniors.
5. Singing by entire class.

The regular teacher in her daily drill period cannot deal with every activity in each lesson. The work should be planned in advance, so that, during the week, each phase is covered somewhat after this manner:

First day—Songs and Sight Singing.

Second day—Songs and Rhythm Drills.

Third day—Songs and Sight Singing.

Fourth day—Songs and Dictation.

Fifth day—Music Supervisor.

HINTS FOR SUPERVISORS AND TEACHERS

1. Do not sing with the pupils; sing for them.
2. Use the piano only to demonstrate and to accompany songs already learned.
3. Place the piano where you can watch the class.
4. Use a pitch pipe, tuning fork or piano. Do not guess at the pitch.
5. Be sure to pitch songs for young children high enough.
6. Always sound the key tone, and let the pupils sing the key tone and then the first tone of the song.
7. Do not tap audibly while the class is singing.
8. Each time a song is repeated, have the class try to improve one thing only.
9. Keep all the pupils active all the time.
10. A Music lesson should be much doing, little talking.
11. Special drills should be short and never tiring.
12. Plan every minute of the lesson.
13. Do not waste time beginning the lesson, giving out books, or changing activities.
14. Stress individual singing at all times.
15. Encourage silent reading before singing aloud.
16. Insist upon good tone quality in all music activities.
17. Begin and end every music lesson with a song.
18. Have definite assignments of work for each week, and for each day.
19. Insist upon adequate materials and equipment.

ADDENDA

1. Included in the list of recommended song books on page 2 are the series The Singing Period, Rural Books, 35c, Waterloo (all grades).
2. The following note is supplementary to the suggestions for Supervisors and Teachers on page 6: In schools where other books are in use, such as the Singing Period, Silver Book of Songs, or the New Canadian Song Series, helpful suggestions for adapting them to the above course will be found in the Department circular, "Supplementary Reading Songs".